



**S. MONIUSZKO**

**Pieśń wieczorna. Dary. Morel.**  
**na ORKIESTRĘ.**

**Pieśń wieczorna**  
układ A. Münchheimera.  
Partytura Kop. —.40. Głosy Kop. —.40.

**Dary** układ Z. Noskowskiego.  
Partytura Kop. —.80. Głosy R. 1.—.

**Morel** układ Z. Noskowskiego.  
Partytura Kop. —.80. Głosy R. 1.20.

Wydawnictwo i własność Sekeyi imienia Stanisława Moniuszki  
przy Towarzystwie Muzycznym w Warszawie.

M.C. Leipzig.



2096

III



**Stanisław Moniuszko.**

# **MOREL**

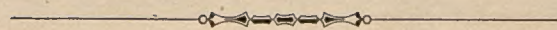
Pieśń

ułożył na orkiestrę

**Zygmunt Noskowski.**

Partytura Kop. —.80

Głosy R. 1.20



Wydawnictwo i własność Sekcyi imienia

**Stanisława Moniuszki**

przy Towarzystwie Muzycznym w Warszawie.

Skład główny

**Warszawa, Gebethner i Wolff.**

**Kraków, G. Gebethner i Sp.**



## MOREL.

Moniuszko-Noskowski.

*Andantino cantabile.*

Flauto I.  $\frac{12}{8}$

Flauto II.  $\frac{12}{8}$

Oboi.  $\frac{12}{8}$

Clarineti in B.  $\frac{12}{8}$

Fagotti.  $\frac{12}{8}$

Corni in F.  $\frac{12}{8}$

Trombe in B.  $\frac{12}{8}$

Tromboni I & II.  $\frac{12}{8}$

Trombone III.  $\frac{12}{8}$

Timpani in Es, B.  $\frac{12}{8}$

Violino I.  $\frac{12}{8}$

Violino II.  $\frac{12}{8}$

Viola.  $\frac{12}{8}$

Cello.  $\frac{12}{8}$

Basso.  $\frac{12}{8}$

*I. espres.*

*I. solo. (Cornet.)*

*pp*

*pp*

*p*

*p*

*p*

*cantabile*

*Andantino cantabile.*

Q. 2536 W.  
Sek. Mon.

Dar. Tow. Mus. Germ.

Autographie: Oscar Brunsdletter, Leipzig

2096

Ak. Nr. 1017 15/26





*A*

The musical score is written on 15 staves. The first four staves are grouped by a brace on the left. The notation includes various note values, rests, and dynamic markings. Key markings include 'cresc.' (crescendo), 'mf' (mezzo-forte), 'f' (forte), and 'p' (piano). The score is marked with a large 'A' at the top right and bottom center. The bottom center also contains the text 'G. 2536 W. Sek. Mor.'.



Handwritten musical score on aged paper, featuring multiple staves with musical notation. The score includes various musical elements such as notes, rests, and dynamic markings. Key markings include:

- p espress.* (piano, expressive)
- I. espress.* (First ending, expressive)
- mp* (mezzo-piano)
- p* (piano)
- pp* (pianissimo)
- mf largamente* (mezzo-forte, broadly)

The notation is written in a cursive, handwritten style, typical of early 20th-century musical manuscripts. The paper shows signs of age, including discoloration and wear along the edges.



A handwritten musical score on aged paper, consisting of 12 staves. The notation is in a 19th-century style. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The score is divided into two main sections by a large 'B' at the top right. The first section includes a vocal line (soprano) with a long melisma, a piano line with a 'p' marking, a violin line with 'I. espress.' and 'mf' markings, and a cello/bass line with a 'p' marking. The second section includes a piano line with a 'p' marking, a violin line with a 'p' marking, a cello/bass line with a 'p' marking, and a double bass line with a 'p' marking. The score is written in ink and shows signs of age, including some staining and wear.

Q. 2536 W.  
Sek. Mon.

*B*



Handwritten musical score on page 6, featuring multiple staves with musical notation, dynamics (mf, cresc.), and articulation marks. The score is written in a system of staves, with various musical notations including notes, rests, and dynamic markings. The notation is in a system of staves, with various musical notations including notes, rests, and dynamic markings. The notation is in a system of staves, with various musical notations including notes, rests, and dynamic markings.

Key markings and features include:

- Dynamic markings:** *mf* (mezzo-forte) and *cresc.* (crescendo) are used throughout the score.
- Articulation:** Slurs and accents are used to indicate phrasing and emphasis.
- Staff layout:** The score is organized into systems of staves, with some staves grouped by brackets.
- Notation:** The notation includes various note values, rests, and dynamic markings.



A handwritten musical score on aged paper, featuring 18 staves arranged in three systems of six. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system contains staves 1 through 6, the second system contains staves 7 through 12, and the third system contains staves 13 through 18. The score is written in a style typical of 19th-century musical manuscripts, with clear notation and some decorative elements. The key signature is B-flat major, and the time signature is 4/4. The score is for a large ensemble, likely a symphony or a large chamber group, given the number of staves and the complexity of the notation. The first system includes staves for woodwinds, strings, and a soloist. The second system includes staves for woodwinds, strings, and a soloist. The third system includes staves for woodwinds, strings, and a soloist. The score is written in a style typical of 19th-century musical manuscripts, with clear notation and some decorative elements.



Handwritten musical score on page 8, featuring multiple staves with various musical notations including notes, rests, and dynamic markings. The score is written in a system of staves, with some staves grouped by a brace on the left. The notation includes various note values, rests, and dynamic markings such as *f*, *crescendo*, *p*, *mf*, and *largamente*. The score is divided into measures by vertical bar lines. The key signature is B-flat major (two flats). The time signature is common time (C). The score is written in a system of staves, with some staves grouped by a brace on the left. The notation includes various note values, rests, and dynamic markings such as *f*, *crescendo*, *p*, *mf*, and *largamente*. The score is divided into measures by vertical bar lines. The key signature is B-flat major (two flats). The time signature is common time (C). The score is written in a system of staves, with some staves grouped by a brace on the left. The notation includes various note values, rests, and dynamic markings such as *f*, *crescendo*, *p*, *mf*, and *largamente*. The score is divided into measures by vertical bar lines. The key signature is B-flat major (two flats). The time signature is common time (C).



This page contains a handwritten musical score for a large ensemble, likely a symphony or concert band. The score is written on 20 staves, organized into systems. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats), and the time signature is 4/4. The score is divided into three measures by vertical bar lines. The first measure contains a variety of musical figures, including a complex melodic line in the upper staves and a rhythmic pattern in the lower staves. The second measure features a prominent melodic line in the upper staves and a complex rhythmic pattern in the lower staves. The third measure continues the melodic and rhythmic development. The score is written in a clear, legible hand, with some corrections and erasures visible. The paper is aged and slightly discolored.



This page contains a handwritten musical score for a large ensemble, likely a symphony or concert band. The score is organized into systems of staves. The first system includes a woodwind section (flutes, oboes, clarinets, bassoons) and a string section (violins, violas, cellos, double basses). The second system continues the woodwind and string parts, with the addition of a brass section (trumpets, trombones, tuba, euphonium). The third system features a piano section (piano, celeste) and a percussion section (timpani, snare drum, cymbals, triangle, etc.). The notation is in G major (one sharp) and 4/4 time. The score is written in a clear, legible hand, with many notes and rests. The page number '10' is in the top left corner.



This page contains a handwritten musical score for a large ensemble, likely a symphony or concert band. The score is organized into systems of staves. The top system includes a grand staff (treble and bass clefs) and several individual staves. The notation includes various note values, rests, and dynamic markings. A prominent 'D' is written above the first staff of the top system. The middle section of the page features a 'crescendo' marking. The bottom system also includes a grand staff and individual staves, with a 'D' marking at the end. The handwriting is in dark ink on aged, slightly yellowed paper.



This page contains a handwritten musical score for a large ensemble, likely a symphony or concert band. The score is written on 18 staves, organized into three systems of six staves each. The notation is complex, featuring a variety of note values, rests, and articulations. Key signatures are present, including one with two sharps (F# and C#) and another with two flats (Bb and Eb). Dynamic markings, such as *ff* (fortissimo), are used throughout. The score includes a variety of musical elements, including melodic lines, harmonic support, and a prominent woodwind or brass section in the lower systems. The handwriting is clear and professional, typical of a composer's manuscript.



Handwritten musical score on page 13, featuring multiple staves with musical notation, including notes, rests, and dynamic markings like "dimin." and "diminuendo". The score is written in a system of staves, with some staves grouped by a brace on the left. The notation includes various note values, rests, and dynamic markings. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into measures by vertical bar lines. The notation is in a cursive, handwritten style. The page number "13" is in the top right corner. The score is for a piece of music, likely a piano or organ work, given the complexity of the notation and the use of dynamic markings.

dimin.

dimin.

dimin.

dimin.

dimin.

dimin.

dimin.

diminuendo

diminuendo

diminuendo

diminuendo

diminuendo











# UTWORY STANISŁAWA MONIUSZKI

WYDANE STARANIEM I NAKŁADEM SEKCJI IMIENIA MONIUSZKI

przy Towarzystwie Muzycznym w Warszawie.

## Na orkiestrę.

Partytury.		Głosy orkiestrowe.		Dublety		VI V II Viola VCello Bass				
	R.		R.		R.	R.	R.	R.	R.	R.
Bajka, Uwertura koncertowa . . . . .	2.25	Bajka, Uwertura koncertowa . . . . .	5.—	do głosów orkiestrowych.						
Flis, Uwertura . . . . .	3.—	Elegia . . . . .	1.80	Bajka, Uwertura . . . . .	0.40	0.40	0.40	0.30	0.30	
Halka, Uwertura . . . . .	—	Flis, Uwertura . . . . .	4.50	Elegia . . . . .	0.15	0.15	0.15	0.15	0.15	
Halka, Mazur . . . . .	—	Halka, Uwertura . . . . .	4.50	Flis, Uwertura . . . . .	0.75	0.75	0.75	0.60	0.45	
Halka, Tańce góralskie . . . . .	—	Halka, Tańce góralskie . . . . .	4.50	Halka, Uwertura . . . . .	0.45	0.45	0.45	0.45	0.45	
Hrabina, Uwertura . . . . .	2.—	Hrabina, Uwertura . . . . .	4.50	Halka, Tańce góralskie . . . . .	0.45	0.45	0.45	0.30	0.30	
Hrabina, Muzyka baletowa . . . . .	5.—	Hrabina, Muzyka baletowa . . . . .	9.—	Hrabina, Uwertura . . . . .	0.60	0.45	0.45	0.30	0.30	
Jawnuta, Mazur . . . . .	2.—	Jawnuta, Mazur . . . . .	2.70	Hrabina, Muzyka baletowa . . . . .	0.90	0.75	0.75	0.75	0.60	
Jawnuta, Taniec cygański . . . . .	1.80	Jawnuta, Taniec cygański . . . . .	3.60	Jawnuta, Mazur . . . . .	0.30	0.30	0.30	0.30	0.30	
Kumoszki Windsorskie, Muzyka baletowa . . . . .	—	Kumoszki Windsorskie, Muzyka baletowa . . . . .	—	Jawnuta, Taniec cygański . . . . .	0.30	0.30	0.30	0.30	0.20	
Paria, Uwertura . . . . .	3.—	Litania Ostrobramska, trzecia . . . . .	5.—	Kumoszki Windsorskie, Muzyka baletowa . . . . .	0.—	0.—	0.—	0.—	0.—	
Pieśni:		Paria, Uwertura . . . . .	4.20	Litania Ostrobramska, trzecia . . . . .	0.30	0.30	0.30	0.30	0.30	
Pieśń wieczorna, układ A. Münchheimera . . . . .	—40	Pieśni:		Paria, Uwertura . . . . .	0.60	0.60	0.60	0.45	0.30	
Dary } układ Z. Noskowskiego . . . . .	—80	Pieśń wieczorna . . . . .	—40	Pieśni:						
Morel } . . . . .	—80	Dary . . . . .	1.—	Pieśń wieczorna . . . . .	0.10	0.10	0.10	0.10	0.10	
Straszny Dwór, Mazur . . . . .	2.40	Morel . . . . .	1.20	Dary . . . . .	0.10	0.10	0.10	0.10	0.10	
Partytury z tekstem.		Sonet Krymskie . . . . .	5.—	Morel . . . . .	0.10	0.10	0.10	0.10	0.10	
Elegia, układ do śpiewu i instrumentacya . . . . .	1.—	Straszny Dwór, Mazur . . . . .	4.50	Sonet Krymskie . . . . .	0.45	0.40	0.45	0.45	0.40	
P. Maszyńskiego . . . . .	100.—	Verbum Nobile, Serenada wiejska . . . . .	—	Straszny Dwór, Mazur . . . . .	0.30	0.30	0.30	0.30	0.30	
Halka, Opera . . . . .	5.—	Widma . . . . .	15.—	Verbum Nobile, Serenada . . . . .	0.—	0.—	0.—	0.—	0.—	
Litania Ostrobramska, trzecia . . . . .	1.—			wiejska . . . . .	1.80	1.65	1.50	1.35	1.05	
Requiem aeternam . . . . .	12.—			Widma . . . . .						
Sonet Krymskie . . . . .	—									
Verbum Nobile, Serenada wiejska . . . . .	16.—									
Widma . . . . .										

## Na sam fortepian lub do śpiewu z towarzyszeniem fortepianu.

Fortepian na 2 ręce.		Śpiewy na 1 głos		Śpiewy na chór a capella.	
	R.		R.		R.
Jawnuta, Taniec cygański, układ Moniuszki . . . . .	—	z chórem męskim lub mieszanym z towarzyszeniem fortepianu lub organu.		Halka, Mazur, ułożył na chór męski A. Dwo- rzacek. Partytura . . . . .	—75
Pieśni, układ H. Melcera . . . . .	1.—	Ballada o Floryanie Szarym z opery Rokiczana. Solo baryton i chór męski. Partytura i głos solowy . . . . .	1.50	Głosy na chór mieszany.	
Pieśń wieczorna . . . . .	—75	Chór Sprawiedliwych, Motet na baryton solo i chór mieszany z towarzyszeniem fortepianu lub organu, słowa polskie, francuskie i włoskie. Partytura . . . . .	1.50	Chór sprawiedliwych . . . . .	30
Znasz-li ten kraj . . . . .	1.—	Ecce lignum crucis, Motet na baryton solo i chór mieszany z towarzyszeniem fortepianu lub organu, słowa polskie i łacińskie. Partytura . . . . .	—80	Ecce lignum crucis . . . . .	20
Prząśniczka . . . . .	1.25	Stara piosenka, na tenor solo i chór dwugłosowy żeński z towarzyszeniem fortepianu. Partytura . . . . .	—60	Litania Ostrobramska, trzecia . . . . .	—
Sonet Krymskie, układ P. Maszyńskiego . . . . .				Sonet Krymskie, słowa pol- skie i niemieckie . . . . .	60
Fortepian na 4 ręce.				Sonet Krymskie, słowa ros- syjskie i włoskie . . . . .	70
Kochanka Hetmańska, Uwertura koncertowa, układ Moniuszki . . . . .	1.50	Dzieła na chór i głosy solowe, układ fortepianowy do śpiewu.		Verbum Nobile, Serenada wiejska . . . . .	—
Polonez, ofiarowany A. Żółkowskiemu, układ Moniuszki . . . . .	—80	Elegia, na chór męski z towarzyszeniem orkiestry lub fortepianu, układ P. Maszyńskiego . . . . .	1.—	Widma, słowa polskie i nie- mieckie . . . . .	60
Sonet Krymskie, układ Moniuszki . . . . .	2.—	Litania Ostrobramska, trzecia . . . . .	2.—		
Opery, układ fortepianowy do śpiewu.		Paria, Chór braminek na 3 głosy żeńskie . . . . .	—	Na chór żeński.	
Flis . . . . .	—	Requiem aeternam . . . . .	1.—	Paria, Chór braminek . . . . .	10
Hrabina . . . . .	10.—	Sonet Krymskie . . . . .	4.50	Stara piosenka . . . . .	10
Verbum nobile . . . . .	5.—	Verbum Nobile, Serenada wiejska na chór mieszany z towarzyszeniem orkiestry lub forteopianu . . . . .	—		
NB. Opery „Flis“ i „Verbum nobile“ znajdują się na składzie głównym u G. Sennewalda w Warszawie.		Widma . . . . .	6.—	Na chór męski.	
Wyjątki z oper do śpiewu.				Ballada o Floryanie Szarym . . . . .	Kop. 40.
Hrabina No 6 Arya Kazimierza . . . . .	—70			Elegia . . . . .	Kop. 40.
„ No 7 Duet (Hrabina, Kazimierz) . . . . .	—70			Halka, Mazur . . . . .	Kop. 60.
„ No 11 Arya włoska . . . . .	—60				
„ No 18 (19a) Arya Kazimierza . . . . .	—90				
„ No 23 Śpiew Hrabiny . . . . .	—30				

SKŁAD GŁÓWNY:

Warszawa Gebethner i Wolff,

Filia w Łodzi

Kraków G. Gebethner i Spółka.